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ABSTRACT

The interest in graphic information has increased explosively and is explored through various communication networks like the Internet and the audiovisual media. Art libraries, museums, cultural centers, and art foundations manage and store a lot of images in several departments and in print and digital formats. This paper discusses the cataloging of graphic information in Spanish institutions in order to serve users' needs and conserve the original graphic material. The paper shows how the different formats for description and indexing can be compatible to make access to graphic information easier and to establish the links to digital graphic supports. Topics addressed include: (1) collections of graphic material in Spanish museums and archives; (2) access to the graphic information in the libraries, files, and specialized centers in Spain; (3) classification and indexing; and (4) digitization, including criteria for establishing a program for digitization. (MES)

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1

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Graphic resources in the Spanish Art Libraries

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Abstract:

The interest for graphic information is increased explosively and explored through various communication networks like Internet and the audiovisual Media. The art libraries, museums, cultural centers and art foundations manage and store a lot of images in several departments and in different supports as printed paper or digital supports. In our paper will try to show the way we can catalogue this special material that vary from one institution to other to serve user's need and to conserve the original graphic material.

In spite of the great variety of formats we will try to show the way we the different formats for description and indexing can be compatible to make easer the access to the graphic information and to establish the links to digital graphic supports, just to achieve a precise information for user's needs

HISTORICAL INTRODUCTION

The art needs for its knowledge, understanding and study of a series of graphic materials that reproduce the works in the possible most reliable way with respect to its original. These representations can be done in a manual or mechanics. In our libraries we find different supports that reproduce graphic materials as photographs, postcards, microfilms, microforms cd-rom and more recently the digital images that have change the traditional way of retrieval.

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SPECIALIZED CENTERS FOR THE CONSERVATION OF GRAPHIC MATERIALS IN SPAIN LIBRARIES

The great majority of the catalogues of the Spanish art libraries are rich in these graphic materials and they include all kind of non books materials as we can check in the published guides[1] that describe their collections and the access requirement. Most of them are automated according to the international cataloguing rules, and the use the MARC format too but this only on regards to books, because other material like postcards and photographs are not yet automated. Regarding the photographs, both negative or positive, and the pictures that form part of a documentation, they are held not only in libraries, but in many other institutions, and at the present time, still exist some difficulties to access to retrieval this kind of materials because frequently this kind of material is not catalogued.

ARCHIVES

Regarding the archives that store important photographic collections, they can form a indivisible part of a written documentation or just only collections of individual pictures of great interest to the study of the history of the art, there are not specialized guides as those of the libraries, that can guide the users to know the collections of this material. However, an abundant bibliography exist that describe a particular part of the collection, as well as the topics that it concern, especially the clerks of the administration so much central, autonomous or municipal according to the current configuration of the Spanish State.

The most of the Spanish museums, have their special departments with important collections of graphic materials as the Museu National d´Art of Catalunya, of Barcelona. It has as objective to gather a collection on the photographic creation in Catalonia, so much historical as experimental and about vanguard just to pursue the goal to make the inventory and the restoration of all kind of graphic information to allow its study and diffusion. This material has been digitized a small bottom, that referred to the exhibitions made in the own Museum, but now there is no more budget to continue the process of digitisation There is also a service of attention to the public in which the reproduction of slides, ektachromes of the works of the Museum is facilitated. This service is not digitized neither.

The Instituto del Patrimonio Histórico Español has too an important photographic and postcards collections of great importance to know the history of the Spanish art. One of the most important and well know is the Archivo Ruiz Vernacci with Laurent's more outstanding collections like Lacoste, Roig, Portugal and Ruiz Vernacci specialized in pictures from the collections of Spanish museums, views of monuments and popular characters that it includes about 40.000 negatives from 1860-1950. Other important collection preserved at the Instituto del Patrimonio Histórico Español are The Archivo Moreno, specially dedicated to works of art of the first half of the XX century, the collection of the restored works, understands all the works of art restored at the Institute, and the collection about the objects of Spanish art that were conserved in different museums and institution during the Spanish Civil War, just to preserve them from the bombs. There is also the Villanueva collection formed by pictures of the county of Burgos, specially the important gothic cathedral. All pictures of this collection are dated from the final of the XIX century. At the present time it has been partially digitized the Archivo Ruiz Vernacci and of the Archivo Moreno but they are not catalogued and indexed.

Among the archives of private Institutions we must mention the Institute Ametller of Hispanic Art. It is also necessary to refer the collection of graphic resources of the press agencies, newspapers, television but their access to this information is not for public.

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[1] Guía de bibliotecas de arte de Madrid, Madrid, Ayuntamiento de Madrid, 1999. The first edition of thid guide was published in 1989, and in may will appear a new guide of the art libraries in Galicia. Other Spanish art libraries can be consulted in the IFLA directory.

This situation that we can find in Spain with regard to the automated catalogues of graphic information and the dispersion of it in different institutions is very similar to the rest of the European countries. According to a study carried out by the European Commission for the Conservation and the Access to the documentation, 50% of the picture collections is conserved in archives, 30% in libraries, 5% in museums, and the rest in different institutions like societies, archives/museums or libraries/archives[2].

ACCESS TO THE GRAPHIC INFORMATION IN THE LIBRARIES, FILES AND SPECIALIZED CENTERS IN SPAIN CATALOGUING

At the present time, in Spain, we can say that most of the specialized libraries also has automated their catalogues using the MARC format for the bibliographical description as it is the case of the great majority institutions that dependent of the Central or Autonomous Administration. However the most of these automated catalogues are not available in Internet. These automated catalogues include books and non books material, specially, videos, microfiches and cd-rom, but not the graphic information. At the library of the Instituto del Patrimonio Histórico Español, there is a manual catalogue that includes all graphic information published in the old periodicals and the information can be retrieval by subject commonly artist or place. The bibliographical description is quite simple, and its includes only a brief description of the image, and the periodical that published it. So there is a lot of work to do if we want to automated this kind of information and to add the image to the catalogue.
On cataloguing an image it is very important to full in deep the T505 of the MARC format with the description of the image just to provide a complete description to the users.

Regarding the archives, the great majority of them do not have automated their catalogues to consent to allow access to that information, and the descriptions of the same ones are usually general and not adapted to compatible international standards. It is frequent that many public and private archives and institutions begin to digitize their collections to conserve them[3]but they do not catalogue the collection.

CLASSIFICATION AND INDEXING

We must assign different terms to the image that make easy the research and the retrieval of the information that the image represents.

In our country, exists a bigger variety of controlled vocabulary used by different libraries and archives, elaborated by the own institution, but there is not and official subject heading for special libraries[4].

The classification and indexing of image is quite difficult because it contains a lot of variety information that can be of interest to different kind of researchers. We must first identify the image and afterwards describe any element that it contain according to a controlled vocabulary.

How are we able to it favors the access to the users to this type of information, more and more requested in our libraries?

DIGITISATION

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[2] Klijn, Edwin.Lusenet, Yola de. In the picture. Preservation and digitalisation of European photographic collections. Amsterdam, European Commission on Preservation and Access, 2000 p. 8.
[3] Klijn, Edwin. Op. cit. P.48-49.
[4] Thesauro del patrimonio histórico andaluz. Sevilla, Instituto Andaluz del Patrimonio Histórico, 1998. Another one. Lista de encabezamientos de materia en las bibliotecas del C.S.I.C.2ª ed. Madrid, C.S.I.C., 1995.

The current printed publications are subjected to the copyright laws , and so they are not susceptible to be digitized, and its is difficult to access to this kind of information. At the library of the IPHE we done an exhaustive indexing of those publications that we consider they have a special interest for their graphic information,, we want to point out the collective exhibitions catalogues that join information about different artists. They are indexed in deep because we describe every picture that appears in the catalogue in the label T600as author/title to retrieval any works that are included in the catalogue, or we do content notes to allow the access to a better information. The library is involved now in a new project of cataloguing and indexing printed poster photographs. They are described according to ISBD (non book materials) and we establish and indexing in a depth requires. We make an hyperlink too in the field T856 of the MARC format to see the digital photograph that is recorded in JPG format.

If the library decides to establish a program for digitisation to preserve the old collection it is very important to draw a digitisation politics based in several points.
The approaches in which this digitisation should be based should be:

- The cost of the hardware
- Selection of the materials to digitize with the purpose of:
- To preserve the collections, especially if they are series of the XIX century that usually have a paper of low quality, a format in some excessively big occasions and that they suffer deterioration with the use and with the so much photocopy of the text like of the images.
- To allow the access to the graphic information stored in our institutions.
- To settle down during the digitisation some access like title or any other keyword to establish hyperlinks with our automated catalogue.
- It is necessary to fixe the procedure for digitisation as well as the level of the compressed files that depend on the quality of the image we want to offer, in such a way we can choose a JPG format for high resolution image or TIFF for the less. Many libraries have both, the first to sell and to offer a better information and the second one just only for consulting.

Regarding the cataloguing and the indexing tasks concerning the graphic material, we believe according to our experience, that this material if do not form part to any other kind of documentation, it must be cataloguing and indexing according to the Non Book Material Rules and must be automated in the MARC format, because this format admits different cataloguing levels, from a simple level like data referred to the author and title of the work to other more complex like the bibliographical references when the picture has been reproduced, compiled in the field T510, and to establish the hyperlinks to retrieval the digital image as we have said before an it is very useful in information exchange.

CONCLUSIONS

In our libraries exists an important graphic information contained in different supports, printed or digital that at the present time it is difficult to retrieval because there are not sufficiently exhaustive catalogues that describe these graphic representations.

In the most of the cases the access to the graphic information is conditioned to a politics of conservation of the own bibliographical and documental collection. These conservation politics at the present time, are joined to the digitisation of the documents, but this digitisation must be done according to specific goals to retrieval the document later on, organizing the files of images in disk in a hierarchical way, the concise denomination of the images, and the description of the same ones the most exhaustive way using the established standards for description of non book material (MARC: http://lcweb.loc.gov/marc/) or the description for archives materials EAD (Encoded Archival Description; http://lcweb.loc.gov/ead) not only to the homogenization of the descriptions, but also the exchange of information among institutions and of course to make the graphic material more accessible.

It is also necessary to remark that graphic materials of the art libraries are one of the pillars of the information requested[5] nowadays in the field of the art investigations, and therefore, the libraries must create their own banks of images to continue offering our services to the users, to allow the access to the information and to disclose the peculiarities and distinctive features of our art like manifestation of our own culture and history.

[5] Cover, la nueva empresa de Microsoft distribuirá 65 millones de imágenes. El País, 22 de marzo de 2001 p. 23.